

*for David Woodcock and the choirs of Harrow School*

# Refugee

*Anthem for SATB choir, lower voices semichorus and organ*

Music by James Lark (b. 1979)

Words by Malcolm Guite (b. 1957)  
and Aurelius Prudentius (348-c.413)

## PERFORMANCE NOTES

*Refugee* is written for three distinct groups: SATB choir, lower voices semichorus and organ. The work is designed for these groups to be spaced apart, with the two choirs in particular ideally placed a substantial distance from each other.

The beat (whether crotchet or dotted crotchet) is consistent. Each group should take their cues from the others as indicated in the score; thereafter the parts run independently, so once each section has started the three groups do not need to precisely interlock. Therefore, organist and semi-chorus should follow aural cues rather than the conductor's beat (the semichorus may use a separate conductor if needed).

Except when indicated otherwise, the organ registration should err on the side of subtlety, ensuring that both choirs are clearly audible above it.

## TEXT

### ***Refugee* by Malcolm Guite**

We think of him as safe beneath the steeple,  
Or cosy in a crib beside the font,  
But he is with a million displaced people  
On the long road of weariness and want.  
For even as we sing our final carol  
His family is up and on that road,  
Fleeing the wrath of someone else's quarrel,  
Glancing behind and shouldering their load.  
Whilst Herod rages still from his dark tower  
Christ clings to Mary, fingers tightly curled,  
The lambs are slaughtered by the men of power,  
And death squads spread their curse across the world.  
But every Herod dies, and comes alone  
To stand before the Lamb upon the throne.

### **Excerpts from *Corde Natus* by Aurelius Prudentius English Translation by Roby Furley Davis**

Corde natus ex parentis  
Ante mundi exordium  
A et O cognominatus,  
ipse fons et clausula.

Of the Father's heart begotten,  
Ere the world from chaos rose,  
He is Alpha, from that Fountain  
All that is and hath been flows.

Corporis formam caduci,  
membra morti obnoxia  
Induit, ne gens periret  
primoplasti ex germine.

He assumed this mortal body,  
Frail and feeble, doomed to die,  
That the race from dust created,  
Might not perish utterly.

Macte iudex mortuorum,  
macte rex viventium,  
Dexter in Parentis arce  
qui cluis virtutibus,  
Omnium venturus inde  
iustus ultor criminum.  
Sæculorum sæculis.

Hail! Thou Judge of souls departed;  
Hail! of all the living King!  
On the Father's right hand throned,  
Through his courts thy praises ring,  
Till at last for all offences  
Righteous judgement thou shalt bring,  
Evermore and evermore.

for David Woodcock and the choirs of Harrow School

# Refugee

MALCOLM GUITTE (b. 1957)  
AURELIUS PRUDENTIUS (348-c. 413)

JAMES LARK (b. 1979)

**Free and flowing** ♩ = 56  
Sw: (gentle, mysterious)

ORGAN

*p*

Ch: (solo)

*mp* legato

5

SEMICHORUS ♩. = ♩

*p*

Cor-de na-tus ex par - en - tis

an - te mun-di ex - or - di -

um A et O cog - no - mi - na - tus,

CHOIR

*p*  
We think of him as safe \_\_\_\_\_ be-neath the stee - ple, —

*p*  
We think of him as safe \_\_\_\_\_ be-neath the stee - ple, —

*p*  
We think of him as safe \_\_\_\_\_ be-neath the stee - ple, —

*p*  
We think of him as safe \_\_\_\_\_ be-neath the stee - ple, —

Sw: add a little presence

*sempre p*  
Or co - sy in a crib be - side the

*sempre p*  
Or co - sy in a crib be - side the

*sempre p*  
Or co - sy in a crib be - side the

*sempre p*  
Or co - sy in a crib be - side the

Ch: (solo)

Org. *p*

ip - se fons et clau - su - la

font,  
font,  
font,  
font,

*p*  
But he is with a  
*p*  
But he is with a  
*p*  
But he is with a  
*p*  
But he is with a

*sempre p*

reduce

Detailed description: This system contains the beginning of a musical piece. It features a vocal line with lyrics in Latin and English. The Latin lyrics are 'ip - se fons et clau - su - la'. The English lyrics are 'font,' repeated four times, followed by 'But he is with a' repeated four times. The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The piano part features triplets and a 'sempre p' (piano) dynamic marking. A 'reduce' box is present above the piano part.

*p*  
mil - lion displaced peo - ple on the long road of wea - riness and

*p*  
mil - lion displaced peo - ple on the long road of wea - riness and

*pp*  
mil - lion, a mil - lion displaced peo - ple road of

mil - lion dis - placed peo - ple

Detailed description: This system continues the musical piece with vocal lines and piano accompaniment. The lyrics are 'mil - lion displaced peo - ple on the long road of wea - riness and' repeated twice, followed by 'mil - lion, a mil - lion displaced peo - ple road of' and 'mil - lion dis - placed peo - ple'. The piano accompaniment includes a grand staff with treble and bass clefs. The piano part features a 'pp' (pianissimo) dynamic marking and a change in time signature from 4/4 to 3/4.

Org. *mf*  
 Cor-po - ris for-mam ca - du - ci,

want.  
 want.  
 want.

*mp*  
 For  
*mp*  
 For

*poco cresc.*

Detailed description: This system contains the beginning of the piece. At the top, an organ part is marked 'Org.' and 'mf', playing a rhythmic pattern of eighth notes. Below it are four vocal staves, each with the word 'want.' written below the first two. To the right, there are three more vocal staves, each with the word 'For' written below the first two, and a dynamic marking of 'mp'. The piano accompaniment consists of a grand staff (treble and bass clefs) with a 'poco cresc.' marking. The music features a mix of 5/4 and 4/4 time signatures, with various rhythmic patterns and dynamics.

*cresc.*  
 mem - bra mor - ti ob - nox - i - a *mf*

*cresc.*  
 e - ven as we sing \_\_\_\_\_ our fi - nal ca-rol \_\_\_\_\_ his *mf*

*mp cresc.*  
 For as we sing, \_\_\_\_\_ sing \_\_\_\_\_ our ca-rol his *mf*

*mp cresc.*  
 For e - ven as we sing, \_\_\_\_\_ sing our ca-rol his *mf*

Sw: more presence  
*p cresc.*

*p*

Detailed description: This system continues the piece with four vocal staves. The first staff has the lyrics 'mem - bra mor - ti ob - nox - i - a' and a dynamic marking of 'mf'. The second and third staves have the lyrics 'e - ven as we sing \_\_\_\_\_ our fi - nal ca-rol \_\_\_\_\_ his' and 'For as we sing, \_\_\_\_\_ sing \_\_\_\_\_ our ca-rol his' respectively, with dynamic markings of 'cresc.' and 'mp cresc.' and 'mf'. The fourth staff has the lyrics 'For e - ven as we sing, \_\_\_\_\_ sing our ca-rol his' with dynamic markings of 'mp cresc.' and 'mf'. The piano accompaniment includes a grand staff and a bass line. A box labeled 'Sw: more presence' is placed over a section of the piano accompaniment, with a dynamic marking of 'p cresc.'. The system ends with a dynamic marking of 'p'.

*mp* in - du - it, ne gens pe - ri - ret *dim.* pri - mo - pla - sti ex ger - mi -

fa - mi - ly — is up and on that road,

fa - mi - ly — is up and on that road,

fa - mi - ly — is up and on that road,

fa - mi - ly — is up and on that road,

The first system of music features a vocal line at the top with lyrics in Latin and English. The lyrics are: "in - du - it, ne gens pe - ri - ret pri - mo - pla - sti ex ger - mi -" and "fa - mi - ly — is up and on that road,". The music is marked *mp* (mezzo-piano) and *dim.* (diminuendo). The piano accompaniment includes a right-hand part with triplets and a left-hand part with a five-note arpeggio.

ne.

fleeing the wrath of someone else-'s quar - - rel glancing be - hind and

fleeing the wrath of some - - one else-'s quar - - rel glancing be - hind and

fleeing the wrath of someone else-'s quar - - rel glancing be - hind and

fleeing the wrath of some - one else - 's quar - - rel glancing be - hind and

*pp* *a rumble*

The second system of music continues the vocal line with lyrics: "ne." and "fleeing the wrath of someone else-'s quar - - rel glancing be - hind and". The piano accompaniment features a right-hand part with triplets and a left-hand part with a rumble effect, marked *pp* (pianissimo) and *a rumble*.

*f*  
Mac-te iu - dex mor - tu - o - rum, mac-te rex vi -

shouldering their load.

shouldering their load.

shouldering their load.

shouldering their load.

keep adding until organ overwhelms semichorus

*mf*

8 ven - ti-um. Dex - ter in Pa - ren - tis ar - - ce

*f cresc.*

qui clu - is vir - tu - ti - bus, qui clu - is vir - tu - ti -

div.

qui clu - is vir - tu - ti - bus,

*ff aggressively*

*più ff*

bus,

qui clu - is vir - tu - ti - bus,

*f* *ff*

Whilst He-rod ra - ges, ra - ges

*f* *ff*

Whilst He-rod ra - ges, ra - ges

*f* *ff*

Whilst He-rod ra - ges, ra - ges

*f* *ff*

Whilst He-rod ra - ges, ra - ges

*fff*

still from his dark tower \_\_\_\_\_ Christ clings to Ma-ry,

still \_\_\_\_\_ from his dark tower \_\_\_\_\_ Christ clings to Ma-ry,

still from his dark tower \_\_\_\_\_ Christ clings to Ma-ry,

still \_\_\_\_\_ from his dark tower \_\_\_\_\_ Christ clings to Ma-ry,

*mf tenderly*

*mf tenderly*

*mf tenderly*

*mf tenderly*

*f*

fin-gers tight-ly curled, the lambs are slaugh-tered by—

fin - gers curled, the lambs are slaugh-tered by—

fin - gers curled, the lambs are slaugh-tered by—

fin-gers tight-ly curled, the lambs are slaugh-tered by—

*ff*

*ff*

*ff*

*ff*

*fff*

*mp emphatically*  
 — the men of power, \_\_\_\_\_ and death squads spread their

\_\_\_\_\_ the men of power, \_\_\_\_\_ and death squads

*mp emphatically*  
 — the men of power, \_\_\_\_\_ and death squads spread their

\_\_\_\_\_ the men of power, \_\_\_\_\_ and death squads

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of one flat. The lyrics are: "the men of power, \_\_\_\_\_ and death squads spread their". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f* and a fingering of 6.

*pp sotto voce*  
 curse, spread their curse a - cross the world.

*pp sotto voce*  
 spread their curse \_\_\_\_\_ a - cross the world.

*pp sotto voce*  
 curse, spread their curse a - cross the world.

*pp sotto voce*  
 spread their curse \_\_\_\_\_ a - cross the world.

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a 5/4 time signature with a key signature of one flat. The lyrics are: "curse, spread their curse a - cross the world." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

Sw: (as opening)

*p*

Ch. *mp* *p*

*pp a rumble*

The third system of the score consists of three piano accompaniment staves. The time signature is 5/4 and the key signature is one flat. The score includes a section marked "Sw: (as opening)" with a dynamic marking of *p*. Below this, there is a section marked "Ch." with a dynamic marking of *mp*, followed by a section with a dynamic marking of *p*. The system concludes with a dynamic marking of *pp a rumble*.

*p*  
Om-ni - um ven-tu - rus in - - de \_\_\_\_\_

S & A *mp*  
But

T & B

The first system of the score features a vocal line in treble clef with a dynamic marking of *p*. The lyrics are "Om-ni - um ven-tu - rus in - - de \_\_\_\_\_". To the right, there are two staves for vocal parts: "S & A" with a dynamic marking of *mp* and the word "But", and "T & B" with a dynamic marking of *p*. Below these is a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The piano part includes various musical notations such as slurs, accents, and a triplet of eighth notes.

*pp*  
ius - tus ul - tor cri - mi -

*p*  
ev - ery He - rod dies \_\_\_\_\_ and comes a - lone

*mp* *p*  
But ev - ery He - rod dies and comes a - lone

The second system of the score continues the musical piece. It features a vocal line in treble clef with a dynamic marking of *pp* and the lyrics "ius - tus ul - tor cri - mi -". Below this is another vocal line with a dynamic marking of *p* and the lyrics "ev - ery He - rod dies \_\_\_\_\_ and comes a - lone". A third vocal line has a dynamic marking of *mp* and *p* with the lyrics "But ev - ery He - rod dies and comes a - lone". The piano accompaniment continues with three staves, featuring complex rhythmic patterns and dynamic markings.

num. **poco rit.**

S & A *mp*  
to stand be-fore the Lamb \_\_\_\_\_ u-pon the

T *p*  
to stand be-fore the Lamb \_\_\_\_\_ u-pon the

B *p*  
to stand be-fore the Lamb \_\_\_\_\_ u-pon the

**brightly** **poco rit.**

**a tempo** *p dim. poco a poco*  
sae - cu - lor - um sae - cu -

throne.

throne.

throne.

**a tempo**  
as before *sempre p*

8  
lis, \_\_\_\_\_ sae - cu - lor - um sae - cu - lis, \_\_\_\_\_ sae - cu - lor - um sae - cu -

FULL CHOIR  
*p dim. poco a poco*

sae - cu - lor - um sae - cu - lis, \_\_\_\_\_ sae - cu - lor - um sae - cu - lis, \_\_\_\_\_ S  
A

8  
lis, \_\_\_\_\_

S  
sae - cu - lor - um sae - cu - lis, \_\_\_\_\_ sae - cu - lor - um sae - cu - lis, \_\_\_\_\_

A  
sae - cu - lor - um sae - cu - lis, \_\_\_\_\_

\* or

*meno mosso*

*pp*

\*

\*if the C can be played with the L.H. thumb, this is preferable to the alternative chord.